Old-Time New England

THE BULLETIN OF

The Society for the Preservation of New England Antiquities

VOLUME XXI

JULY 1930—APRIL 1931

Harrison Gray Otis House

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Vol. XXI, No. 1 JULY, 1930 Serial No. 61

Old-Time New England

THE BULLETIN OF

The Society for the Preservation of New England Antiquities

Stephen Salisbury I

1746 - 1829

FROM THE MINIATURE BY WILLIAM LOVETT (?) IN THE WORCESTER ART MUSEUM

THREE DOLLARS PER ANNUM—SINGLE COPY, SEVENTY-FIVE CENTS

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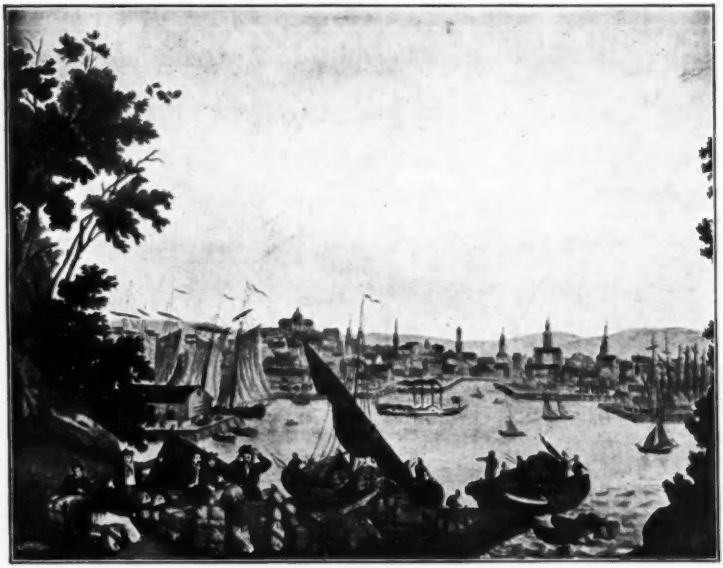

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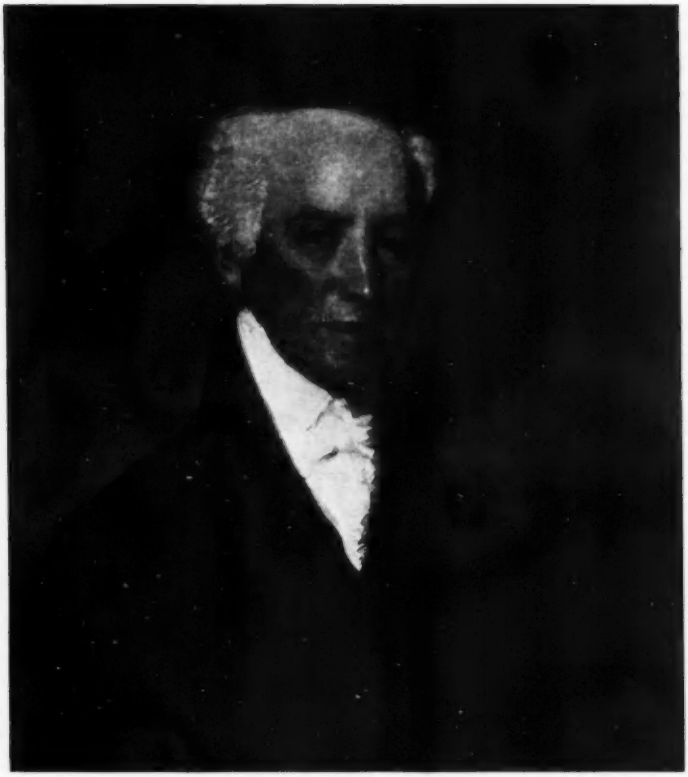


Stephen Salisbury I
1746-1829
FROM THE PORTRAIT BY GILBERT STUART IN THE WORCESTER ART MUSEUM

Old-Time New England

THE BULLETIN OF

The Society for the Preservation of New England Antiquities

A QUARTERLY MAGAZINE
DEVOTED TO THE ANCIENT BUILDINGS, HOUSEHOLD FURNISHINGS, DOMESTIC ARTS, MANNERS AND CUSTOMS, AND MINOR ANTIQUITIES OF THE NEW ENGLAND PEOPLE

Volume XXI JULY, 1930 *Number* 1

Some Salisbury Family Portraits

By Harriette M. Forbes

"YOU know I love your very picture." When Stephen Salisbury wrote these words to his adored Betsey, he was no longer a young man, though he was destined to always keep his youthful ruddy complexion and his romantic affection.

This attitude toward the portraits of his family could easily account for the large number of likenesses in oil, crayon, miniature, vignette, profile, or silhouette which either are mentioned in the Salisbury letters, now owned by the American Antiquarian Society, or are still in existence. The Worcester Art Museum has at least thirty-four which were given to it by the last Stephen Salisbury, others are in private ownership,— some cannot be traced.

When the first Stephen was married on January 31, 1797, he selected a wife from a family who had exactly his own point of view regarding portraits. He married Elizabeth, the daughter of Edward and Elizabeth Tuckerman, and apparently the Tuckermans were just as keen to have their portraits painted as the Salisburys, and for the same reason — not from any feeling of vanity, not to preserve their countenances for posterity, but because they wanted to see and enjoy these likenesses themselves — because they loved these very pictures.

As far as we know, Christian Gullager was the first artist to be employed by the Salisburys. He was a Dane, born in 1762, coming to America some time before 1788, when he seems to have been settled in Boston. Like most of the artists of his day, he was more or less peripatetic and was quite willing to go to his subjects and work in their own homes. In June of 1788, Mr. Salisbury enters in his account book, among items paid by him, "Mr. Gulliger's passage to Boston 0.9.0.," nine shillings being not far from what the fare is today. At this time was probably painted the portrait of Mr. Salisbury's mother, Martha Saunders Salisbury. She was the first mistress of the Salisbury Mansion, where to some extent she was resting from her labors. Her family of eleven children were all successfully launched in life, the general store in Boston, left to her management by the early death of her husband, she had turned over to

the care of her sons, leaving her free to come to Worcester with her youngest daughter Sally, where besides keeping house, she imported goods from Bristol and other English towns on her own venture, invested her money in mortgages and bank stocks, and as long as she lived, attended enthusiastically to the physical and spiritual welfare of her family.

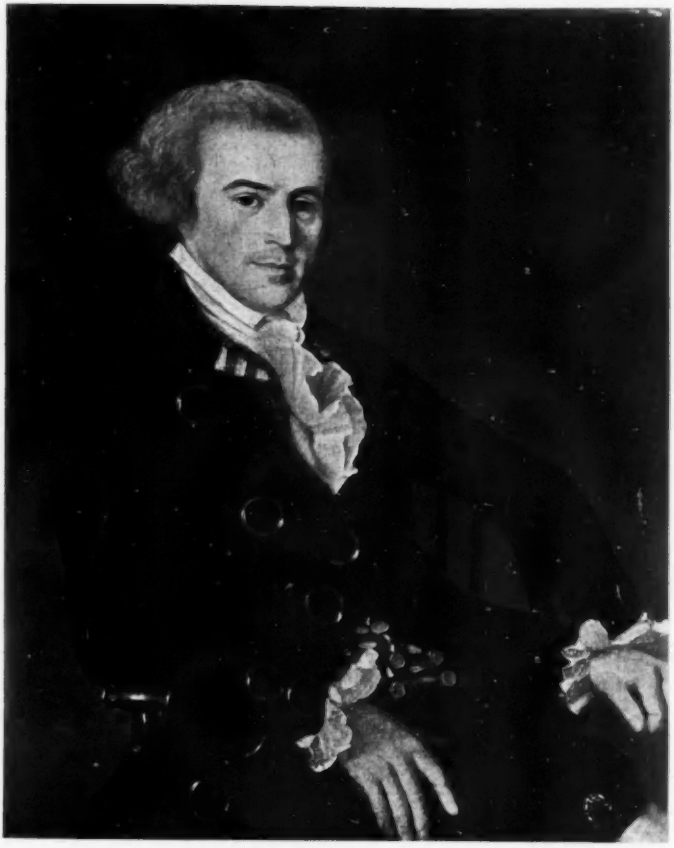
When Mr. Edward E. Salisbury wrote the *Salisbury Memorials*, published in 1885, he mentions many of the family portraits and assigns the one of Madam Martha to Christian Gullager, with the date of 1789. She sits in her own winged chair, with its gay covering, probably of copperplate, looking up from the big Bible resting on the broad arm, with spectacles in her hand. She has a pleasant, shrewd face, and this must have been a good likeness or the family would not have been so well satisfied with it. Mr. Edward Salisbury was a great-grandson of Samuel, the brother who, with Stephen, made up the firm of S. &. S. Salisbury, and who for eight or ten years lived in Worcester with his mother and brother, and for all his life was either a partner or in close touch with the Worcester store.

The March following the painting of Madam Martha's portrait, Samuel's wife died. She was Elizabeth Sewall, the granddaughter of the Rev. Joseph. It seems to have been a rather prevalent custom at that time and in fact for many years later, to have a portrait painted after a person's death. The Art Museum has a picture of Mrs. Samuel Salisbury which is assigned to Christian Gullager and which is probably one of the two mentioned in the following extracts from the letters. It would seem as if in April, only a month after her death, he had painted the first portrait of her, following it a month later by another, a little better looking, but not quite as satisfactory to her husband. On April 29, 1789, Samuel writes to Stephen: "Mr. Gulliger has exceeded my expectations in the picture," and again, on May 31st: "I am much obliged to you for the Pains you have taken to get a likeness of my dear companion. I hope you wont fail to have your own taken." On June 16th, he writes again: "I have seen the picture Mr. Gulliger bro't down, and I think when the eyes is covered, it is a good likeness, but Taking all the features together, I think that which I have is a stronger likeness, tho' a homely one."

This fixes approximately the date of Stephen's own picture which Mr. E. E. Salisbury says was painted in his forty-third year. He was not forty-four until September 25th.

Possibly the next commission which Mr. Gullager received from the Salisbury family was for Rebecca, the sister of Stephen and Samuel, who had married Daniel Waldo and who, in 1789, was living near the Salisburys at Lincoln Square. In a letter from Samuel, to Stephen, dated September 6, 1789, he says: "Mr Gulliger desires you would inform Mrs. Waldo that he should have gone up this stage but it was full — he has Engaged passage on Wednesday when they may depend on seeing him," and the letter closes: "Mr. Gulliger being waiting, I must conclude." The portraits of Mr. and Mrs. Waldo have been assigned to various artists, but comparing them with other work done for the family by Gullager it seems most probable that he succeeded in getting the Wednesday's stage, and that these two pictures are the result of that trip.

Mrs. Martha (Saunders) Salisbury
1704-1792
Wife of Nicholas Salisbury
PAINTED IN 1789 BY CHRISTIAN GULLAGER,
NOW IN THE WORCESTER ART MUSEUM



Stephen Salisbury I

1746-1828

FROM THE PORTRAIT BY CHRISTIAN GULLAGER, PAINTED IN 1790
NOW IN THE WORCESTER ART MUSEUM

Mrs. Elizabeth (Tuckerman) Salisbury
1768-1843
Wife of Stephen Salisbury I
FROM THE PORTRAIT BY CHRISTIAN GULLAGER, IN THE WORCESTER ART MUSEUM

Mrs. Elizabeth (Sewall) Salisbury

1750-1789

Wife of Samuel Salisbury

FROM THE PORTRAIT BY CHRISTIAN GULLAGER, PAINTED AFTER HER DEATH, AND NOW IN THE WORCESTER ART MUSEUM

Mrs. Lucretia (Tuckerman) Weir

FROM THE PORTRAIT BY CHRISTIAN GULLAGER AND NOW IN THE WORCESTER ART MUSEUM

Mrs. Samuel Barrett, another sister, also "sat to" Gullager, as we know from a letter from her husband to Stephen Salisbury, written September 9, 1790: "I have now to beg one favor of you and that is that you would let me have Betsey's picture which Mr. Gulliger drew as I never expect to see it again unless it is brought here, being a Prisoner for life in Boston and wishing to have it always with me." This picture is now owned in Wellesley.

Madam Martha Salisbury died in 1792 and her son Stephen, married Elizabeth Tuckerman, in 1797. He did not wait, however, for marriage before planning to have her portrait painted by his family retainer, for he writes to her in Boston, on January 9, 1797: "Should Mr. Gulliger not wait on you tomorrow oblige me so much as to desire your brother Edward to remind him of his engagement." It would seem from a later letter that the picture was not painted at this time, for in October he again writes her at Boston: "I am glad to hear that Brother Wier has got a good likeness of his late amiable companion. I hope you will be so fortunate as to have as good or better, if possible." "Brother Wier" had married Lucretia Tuckerman, the sister of Betsey. Of course it is possible that the pictures of Lucretia and Betsey, which are owned by the Art Museum, were not painted by Gullager, but as the original plan was that Betsey should sit to him it seems quite probable that he also did that of Lucretia, especially as it resembles in many particulars his work. Again we get the expression "his late amiable companion"—was this another example of a portrait painted after death? Her young daughter Elizabeth, came to Worcester and made her home with the Salisburys and undoubtedly she brought this picture of her mother with her, and when she died, a young woman, in the old mansion, the portrait continued to be a valued possession of Madam Salisbury. Probably it never left Worcester again and now, in the Art Museum, is still on the Salisbury farm.

This makes in all seven pictures which Christian Gullager painted for the Salisburys, not including Lucretia Weir's.

The Art Museum owns fine miniatures of Stephen Salisbury and Elizabeth and Lucretia Tuckerman. These have been ascribed — with doubts — to Malbone. There was, however, another miniature painter who, as early as 1797, had done some work for Mr. Salisbury, as we know from the following bill:

Mr. S. Salisbury to Wm. Lovett, Dr,
To painting a miniature picture £20.
Boston 7 November 1797
Rec'd payment in full Wm. Lovett.

William Lovett, according to Dunlap, "was an excellent painter of miniatures." He died in Boston in 1801, twenty-eight years old. Only one of his miniatures is known, that of Rev. John Clarke, owned by the Essex Institute. A year later Mr. Lovett writes as follows to Mr. Salisbury:

Mendon 6 Augt 1798,

Sir,

Some few days since having had some conversation with you respecting one or more pictures to be painted Either at Worcester or Boston Induces me to advise you of my being at Mendon for the present (there being an) unhealthy situation at Boston Shall probably remain for some days, perhaps weeks. Should you feel disposed I shall be happy to Receive any Commands you may have for me at Worcester.

Yours with much esteem

Wm. Lovett.

The first miniature was paid for about the same time as was the painting of Lucretia; the portrait was for her husband. Perhaps the miniature

Mrs. Elizabeth (Tuckerman) Salisbury
1768-1843
FROM A MINIATURE IN THE WORCESTER ART MUSEUM

Lucretia Tuckerman
FROM A MINIATURE IN THE WORCESTER ART MUSEUM

Stephen Salisbury 3d
1746-1829
FROM THE MINIATURE BY WILLIAM LOVETT (?)
IN THE WORCESTER ART MUSEUM

was for her sister and a year later the Salisburys may have decided to have their own likenesses taken by the same artist, completing this group of three.

It required courage for a man to be an artist in the early nineteenth century, especially if Fate had placed him in a country village, such as Worcester was in 1809. Even those who availed themselves of his talent and admired his skill found little else to praise. Worcester at this early day had one such brave soul and possibly the Rev. Joseph Tuckerman of Boston, showed as great bravery in venturing to employ him. In a letter which he writes to his sister, Mrs. Salisbury, on January 23, 1809, he says: "When I visit you in the Spring, I shall have Stiles retouch that which he painted and take it from him. It will not look as well as Stuart but it will do." Time has done little for Jeremiah Stiles. A more fastidious generation has decided that his pictures won't "do," and his work finds a place only on the walls of some interested descendant or of an indulgent historical society. In this same letter of 1809, the Rev. Joseph writes that he is spending part of two days in each week in sitting for his picture and adds: "Stuart is painting me. Are you surprised at this? Economy will do much, my dear sister. It has saved from the income of the past year $200 and to gratify my Sarah, to whom I am wholly indebted for this extraordinary sum, I am expending $100 of it for a portrait." He had married, only two months before, Sarah Cary of Charlestown; a short time for her to practice the economy necessary to save the $200.

Daniel Waldo, Senior
1724-1811

FROM THE PORTRAIT BY CHRISTIAN GULLAGER, PAINTED IN 1789
AND NOW IN THE WORCESTER ART MUSEUM

Stuart might easily have deducted a handsome per cent from his bill, for from this time the Salisburys, and their various relatives, proved valuable customers, and portraits and replicas from the Stuart studio went in a steady procession to their different homes. Here and there in the letters we get a glimpse of the artist, his method of procedure and the effect it produced on his "sitters." It was a year—possibly longer—that the portrait of Elizabeth was under way, and it required constant prodding from the Boston nephew, Josiah Salisbury, before the last touches were added. At the same time a copy, or replica, of a portrait of the brother Samuel was being made by Stuart. Samuel's daughter, Mrs. Phillipps, seems to have had first choice, and the replica is undoubtedly the one now hanging in the Worcester Art Museum. The items from the letters follow.

June 15, 1810. Stephen, in Worcester, writes to Elizabeth, in Boston: "Hope you will not fail calling on Stuart this morning. Should the portrait he takes not be halve as handsome and pleasant as the original I certainly shall not like it."

February 13, 1811. Elizabeth, in Worcester, writes to Stephen, in Boston: "I am glad you went to Stewert's, but you do not say whether you are as well pleased with my likeness as ever."

April 30, 1811. Josiah Salisbury to Stephen: "I called last week at Stuart's. He told me your portraits were finished and ready to be delivered whenever you may choose to send."

May 8, 1811. Samuel, to Stephen: "I saw Stewart on Monday he said the Pictures were not varnished but he would do them directly. If ready they shall be sent up by Howard."

May 11, 1811. Josiah Salisbury to Stephen: "Have been endeavouring to get the Pictures from Stewart's. Very little dependance can be placed on any thing he says. When I first called upon him he assured me without hesitation that they were completed and ready for delivery and yet it afterwards appeared that they were not varnished."

May 14, 1811. Samuel, to Stephen: "It is difficult to see Stewart, his wife says he is sick and cannot be seen or spoke with, neither will she ask him questions. All I can say the pictures shall be sent when finished and can be obtained whether that will be this week or next month is uncertain."

May 20, 1811. Josiah, to Stephen: "Stewart has at last completed your portraits, if any reliance can be placed upon his word. My father has referred the choice between the portrait and bust to Mrs. J. Phillips."

Many months before the pictures were packed for Worcester, Mr. Salisbury had paid the bill.

Boston. Nov. 8 1810, Rec'd of Stephen Salisbury the sum of Three Hundred in full for a Picture of his Wife and Brother. Gilbert Stuart.

$300
Order 64.83.
Check for 235.17.

300.00

It was twelve years before Stephen Salisbury decided to have his own portrait painted by Stuart. Only a few years of life remained to either of them. They both — the artist and his subject — died only a few years later — but there is no trace in the portraits of loss of vigor in either of them. Stuart was as dilatory as ever, fraying the tempers and jangling the nerves of those who sat to him and disarming them with a smiling gayety which, at least, while they were with him, put them altogether at their best.

Mrs. Rebecca (Salisbury) Waldo

1731-1811

Wife of Daniel Waldo

FROM THE PORTRAIT BY CHRISTIAN GULLAGER, PAINTED IN 1789
AND NOW IN THE WORCESTER ART MUSEUM

The first mention of Mr. Salisbury's picture is in a letter written by Mrs. Salisbury to her son Stephen, Jr., who was keeping the house and store in Worcester during the absence of his parents in Boston. She writes: "July 7. 1823, Mr. Stuart insists on finishing the picture and would not consent to do the face as I had hoped, or leave it until the autumn and as it was near begun your father was disappointed to consent to his terms. It remained therefore for me to decide, which I did according to the best of my judgment — he says he will finish on Friday morning, but your father told me just now he does not much expect to return this week. O dear! I will hope however to see you on Saturday. I told your father that I thought you might tell our cousins in confidence what detained us, but he did not assent, if they guess you need not deny it." And again on July 9th: "We were permitted to see the picture yesterday forenoon — the likeness is very striking. Your Father has just gone to sit for the fourth time — he expects to sit again tomorrow or the next day which will I suppose, finish."

From this time the good nephew Josiah takes up his work of again prodding the artist. He writes to Worcester, on July 17th: "I have just called at Mr. Stewart's rooms and find he has not yet made a beginning on the copies, but have made an agreement that it will not be delayed beyond the next week." On August 21st, he writes again: "I have called three times upon Stuart without being able to see him. He has lately removed to Essex St. which I suppose has interrupted his labors. I think however he considers your portrait as finished except the varnishing and I hope to have a fine copy of yours and my fathers." And again, on September 6th: "I have seen Mr. Stuart who promises to finish your picture soon. It seems he does not yet consider it finished."

On November 18, 1823, Mr. Salisbury is apparently considering taking a mortgage on some Boston real estate and writes in regard to it: "You mention Mr. Willson had purchased an estate on Essex St, on which about $4500 is due, but you do not say what he puchased it at. I do not recollect the estate and Mr. Stewart being the tenant I must conclude but a small part of the value has been paid."

A couple of months later, Mr. Salisbury decides that if he is ever to have his portrait he must resort to more strenuous methods of obtaining it, and he writes a letter to Stuart, which is to be handed to him by Josiah, at the most propitious moment. On January 15, 1824, the latter acknowledges its receipt as follows: "I received from Mr. Brigham your esteemed letter of the 6th inst. enclosing a letter to Gilbert Stuart esq. I called upon that gentleman and found him in such good humour and so willing to promise attention to your wishes that I thought on the whole it was better not to deliver the letter immediately. I keep it in store, so that if he does not keep his present engagement I may then hand it to him. He promised me that he would finish your picture by this week on Saturday, positively. He has still in his room nearly all the pictures that were begun long before yours, and among the rest, Mrs. Phillips."

And on January 23rd he writes again: "I have repeatedly called and seen Mr. Stewart. The last time was on Saturday when he showed me the picture on his easel and assured me he should not leave it till finished. Yester-

Mrs. Elizabeth (Tuckerman) Salisbury
1768-1843

FROM THE PORTRAIT BY GILBERT STUART
IN THE WORCESTER ART MUSEUM

day I sent to him and received for answer, that it would be finished on Monday next. I begin to think I may have to deliver your letter. I cannot but conjecture however that the message of yesterday refers to the copy which he is to make for me. I shall endeavour to attend to it."

But a week later he writes with evident satisfaction: "I hasten to inform you that Mr. Stewart has at length finished your picture. I saw it, yesterday, quite complete. We suggested some time ago taking off some of the color from the face, which is done, and the picture is very much improved by this and the finishing. I think you will be much pleased and satisfied with it. I did not deliver the letter." Among the Salisbury papers there is an unsigned letter which probably is a draft of the one which Josiah considered such a powerful weapon and which he showed such reluctance to use. It is undated, unaddressed and unsigned. It reads: "Dear Sir, It is now about six months since I had the pleasure of seeing you. Shall I take the liberty to say I felt sorry at having nothing done to the picture since I left you. You really will much oblige me by finishing the picture and having it sent up in such a manner as not to be liable to be injured on the road to Worcester. Deacon Salisbury will pay your bill for the caseing. I am, Dear Sir, with much respect and esteem, Your friend and humble serv."

It seems to us politely ineffectual and perhaps even in those courtly days Stuart would not have been much disturbed thereby.

If he lessened the color in Mr. Salisbury's face, as Josiah says that he did, he certainly left a wonderful complexion, vivid coloring and beautiful soft white hair. As we look at the last we can hardly agree with Mr. Salisbury when he refuses to send a lock of his hair to Boston so that his wife might have it inserted in "a handsome fashionable Ornament to fasten a Lady's Handkerchief." "As to sending my grey Hairs" he writes, "it can be no addition to the beauty of the ornament."

(*To be Concluded*)

The Old Ship Meeting-house in Hingham, Mass.

By Murray P. Corse

ON THE eighth day of July, 1681, Captain Joshua Hobart conveyed to the town by deed of gift the site for the Meeting-house. It is the same on which the Meeting-house now stands.

"The frame of the Meeting-house was raised on the 26th, 27th, and 28th of July, 1681, and the house was completed and opened for public worship Jan. 8, 1681-2. It cost the Town £430 and the old house." (From "A Discourse on the First Parish in Hingham," by Calvin Lincoln, 1873.)

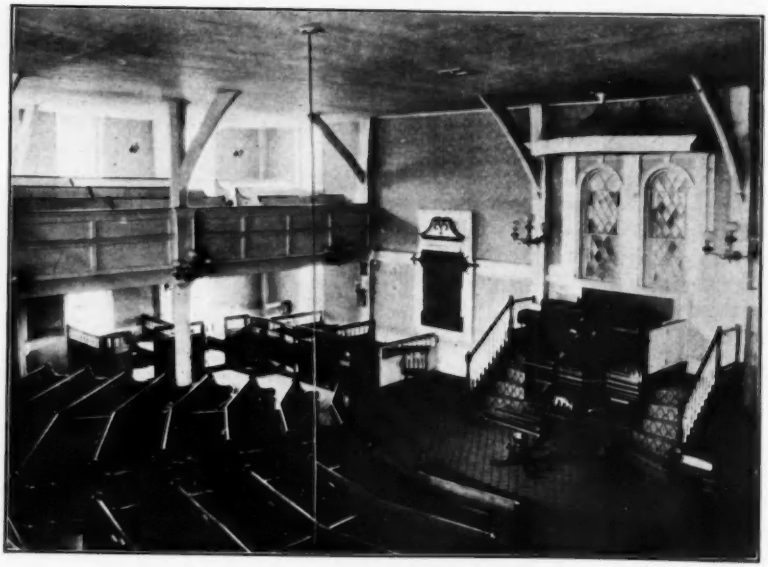
The date of this interesting structure is thus definitely fixed and proves it to be the oldest religious edifice in America, erected by the English and still used for its original purpose. Unfortunately, or fortunately rather, as will appear, practically all of the original work was buried under subsequent additions, now to be revealed for the first time after its long retirement. The restoration comes at a singularly auspicious moment; and there seems a good prospect that alterations will be completed in time for the Tercentenary, possibly by the time these words are in print.

The principal interest (though by no means the only one) lies in its truly remarkable roof trusses, probably unique in this country, which are of considerable dimensions, being forty-four feet in clear span (compare with the nave of Paris, which is about thirty-five feet, and with the magnificent truss of Westminster Hall, the largest and finest in the world, which is just under sixty feet). The shape and construction of the Hingham roof, moreover, which has been aptly likened to an inverted ship's hull, and whence the name, "Old Ship," is possibly derived, may well give it a title to a distinguished place in the history of roof trusses.

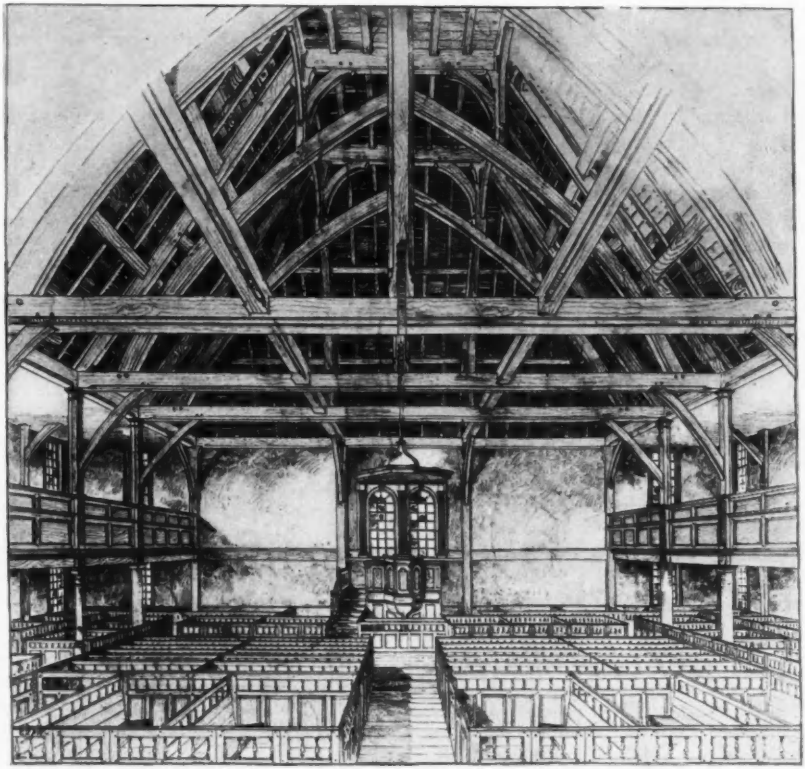
Its character can be seen from the accompanying sections and perspective, but a few words of explanation may not be amiss. If I inadvertently slip into something approaching a lyrical style, the reader will surely be lenient. Could he have experienced with me the thrill that came when I lifted the floor board in what was then a dingy old attic and ran my hand under the great tie beam, feeling the velvety smoothness of its chamfer (and he may yet experience a similar thrill when standing below after completion of the work and looking up at it!), there would be no need of apology.

The roof is composed of three main trusses, each with a tie beam forty-five feet in length, a king-post, pair of principal rafters and curved struts. This last feature gives the roof its distinction, producing the resemblance to a ship's hull and the Gothic character. They serve also to stiffen the "principals" and take the place of diagonal braces, as shown in diagram 1, more efficient, but less graceful and characteristic. It is worth remarking that they are not built up, and are not arcs of circles, having doubtless been hewn from a natural timber; further, they do not come down on the tie beam at right angles (a mistake frequently made in imitating old work), but at an acute angle. Also, they meet at a point high up on the king-post, forming not a semi-circle, but a Gothic arch, as in a

Meeting-house of the First Parish, Hingham



Interior of the Hingham Meeting-house



Proposed Restoration of the Interior of the Old Ship Meeting-house, Hingham, Mass.

SMITH & WALKER, ARCHITECTS

ship's hull. Horizontally between the "principals," run purlins; common rafters are "let into" these, the outside being thus flush with the outside of the "principals"; over which the roof boarding was nailed. The present outer construction, like a false shell, was added later to cover the aisles.

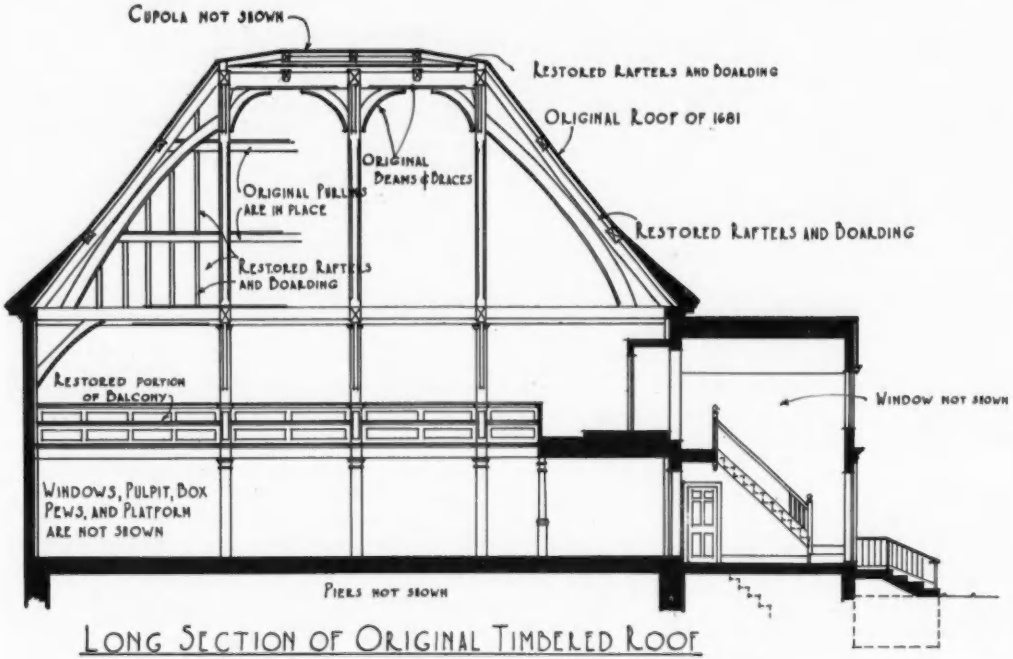
The roof, however, does not end in gables, as would be expected from Gothic work, but is "hipped," *i.e.*, finished with sloping ends; nor does it come to a peak at the ridge, but has a comparatively flat deck. Originally there were four small gables, one on each side; their size and location can be perfectly determined by marks on the roof boarding, tenon holes in the plates and other indications. Diagram 2 is offered as an indication of what the original appearance may have been; the windows are not shown as their number and location are hopelessly lost. In closing this description of the truss system, I wish to call attention to the curved struts at the ends, and to the smaller curved members, high up under the deck, which add so much to the richness of the whole. All these are seen in the illustrations.

Before discussing other features, it will be worth while to consider the history of the church. The original construction as shown in cross section was forty-five by fifty-five feet with posts "twenty or one and twenty feet" high. In addition, it probably had a belfry (at that time spoken of as a "turret"), not shown in the diagram, as there is no way of determining its appearance, and possibly a porch. The windows were of the casement type with leaded glass; two such still remain and have an outside dimension of the sash of nineteen and one-half by twenty-one and one-half inches. Because they are so nearly square it is likely that they may have been used in the gables. Old records speak of a pulpit on the north-east, and of a gallery running around three sides — presumably the three remaining sides. Access to this gallery may have been through the porch referred to, or through the body of the church. There were no pews but oak benches. In 1728 it was voted that "there be an addition made to the back part of the Meeting House and that the same do not exceed fourteen feet wide or back." This must have been the present aisle (b, Diagram 3); the following year the pulpit was moved back to the northerly side of the addition, and in 1731 it was voted that the meeting-house should be "sealed overhead." So the old trusses, after an existence in the public eye of fifty years, have been hidden from view for nearly two centuries. In 1755 came still further changes, which transformed the building, as to exterior aspect, into practically what we see to-day. In this or the following year, the south-west aisle was added, a "sutable Bellfree erected," the present pulpit put in, and the pews begun. The two porches (or vestibules as they would be called to-day) must have been finished or altered to their present form by this time. The existing windows also date from this epoch, except that the present sash, with its diamond panes and wood muntins, were added a century later.

Thus, by the end of the eighteenth century, the inside, as well as the outside of the building, was radically altered. In fact, nothing whatever of the primitive construction remained visible to the eye, except the "twenty or one and twenty" foot posts, and even these were cut down from their rectangular section to make circular columns, with

Part of the Underside of the Roof of the Old Ship Meeting-house, Hingham, Mass.

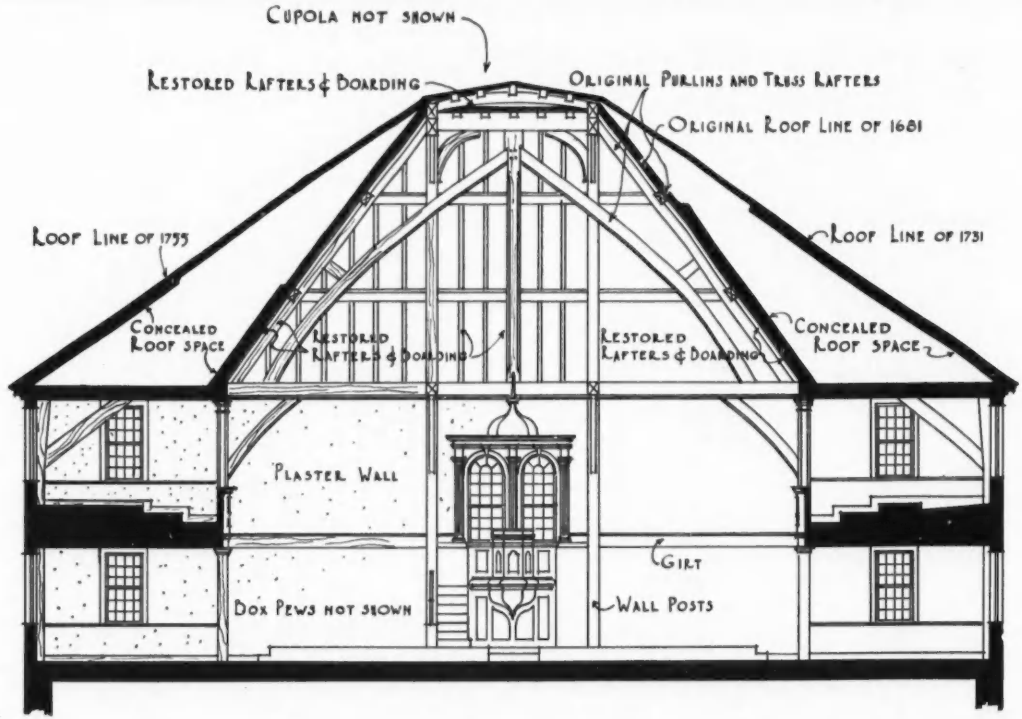
SHOWING THE FRAMING AND TRUSSES



LONG SECTION OF ORIGINAL TIMBERED ROOF

Restoration of the Old Ship Meeting-house, Hingham, Mass.

SMITH & WALKER, ARCHITECTS



CROSS SECTION OF ORIGINAL TIMBERED ROOF

Restoration of the Old Ship Meeting-house, Hingham, Mass.

SMITH & WALKER, ARCHITECTS

Seventeenth-Century Leaded Glass Windows, Preserved in the Old Ship Meeting-house, Hingham, Mass.

rather ill-fitting capitals, more acceptable to the classical tastes of the period. The flat ceiling was, of course, demanded by considerations of heating efficiency; it was probably considered more classical also, but it cannot be called an architectural success. It appears too low for the breadth of the nave (if I may be permitted the use of such an expression); and the curved struts, seen in the photograph of the interior, disappear into it most unsatisfactorily as if in a half-hearted effort to support it. This feature alone has caused much adverse comment, and probably brought from Mr. Aymar Embury II his severe (and to my mind, rather unjust) criticism: "the church building was somehow expressive of the tendency of its congregations; austere, square, and yet somehow cocky and self-confident; an interesting building but hardly a beautiful one."* It is a matter of congratulation that this ceiling is soon to come down, if indeed it is not already out. Quite apart from displaying the unparalleled beauties of the old roof trusses, it will produce a greater sense of space and air, give direction to the "nave," focus the architectural lines on the pulpit and improve the proportions of the whole vessel.

Alterations during the past century were carried on in a desultory fashion, mainly to the detriment of the building. The old pews, which eventually filled the entire floor space, were removed almost as soon as they were completed and replaced by an auditorium type of seating; the eighteenth-century windows, which certainly had rectangular panes, were changed to those shown in the photographs, probably in a mistaken idea that they would recall the spirit of the seventeenth century, but which, unfortunately, are neither one thing nor the other; the pulpit was lowered several steps and made symmetrical; and the organ and other additions were put in.

To make clear what has gone before as well as what follows, we may digress and get a better understanding of what

* *Early American Churches*, page 39.

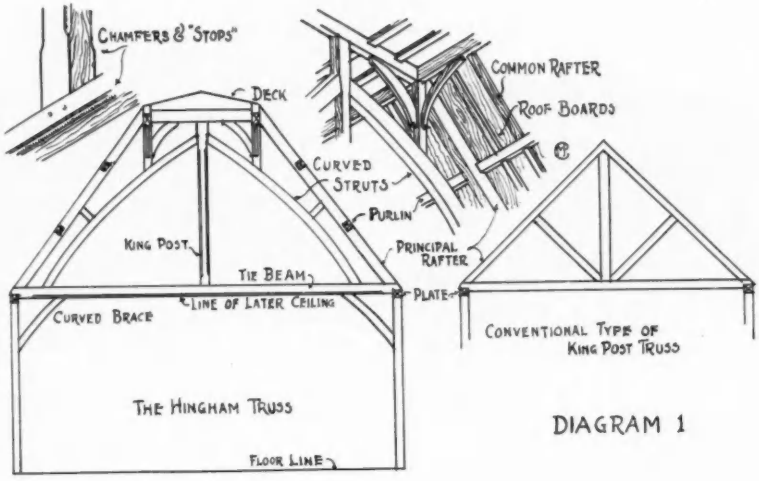


DIAGRAM 1

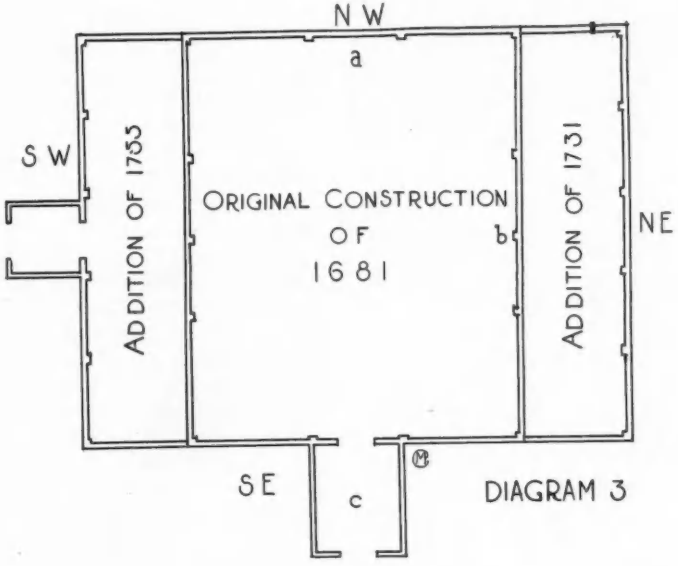


DIAGRAM 3

Early Pew Door, Old Ship Meeting-house, Hingham, Mass.

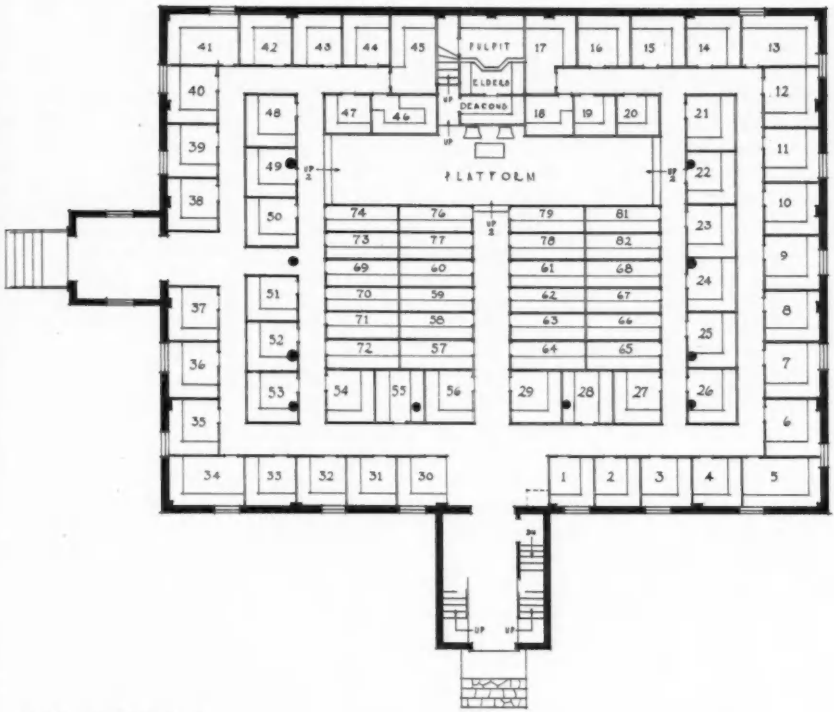
constitutes the exact difference between seventeenth- and eighteenth-century work. This is far greater than one might suspect, and greater in spirit than in appearance. The suddenness of the change from one to the other, moreover, is surprising. The earlier century, the period of the principal colonization of New England, possessed an architecture still strongly reminiscent of the mediaeval, even more pronounced here than in the mother country.

After the great fire of London in 1660, almost the last vestiges of Gothic were swept away under the influence of men like Sir Christopher Wren, but they still linger on among the colonies until the end of the century, although they seem to cease about that time.

The main characteristics of this early period may be summarized thus: steeply pitched roofs, over forty-five degrees; frank display of construction, with ceilings beamed or open-timbered; chamfered and "stopped" summer beams; uncased posts usually projecting into the room; the square section is preferred to the round column which characterizes the epoch following; windows small, of the casement type, and filled with leaded glass, usually in diamond panes; woodwork mostly unpainted, but when paint is used it is principally of the darker colors like Indian red; absence of classical detail such as round column with cap and base, pilasters, entablatures, or panelling.

In domestic work we find many picturesque motives, such as overhanging second stories with their quaint "drops." In the eighteenth century the roofs grew flatter, until they end in the deck roof at the close of the century. The steep pitch of the Hingham roof was required by the existing construction, which the builders of 1755 most fortunately decided not to destroy, although they concealed it. The tendency of this century, however, may be seen in the porch roofs, which are conventionally classical. Pilasters, panelling, and other classical details may also be seen on the porches.

The problem before those in charge of the restoration is exceedingly difficult: namely, to uncover the early roof trusses, which are of the highest value both architecturally and archaeologically, with the least possible damage to the still excellent work of the following century. Let us congratulate the Hingham congregation in selecting archi-



MAIN FLOOR PLAN

Scale 1/8" 0 2' 4' 8' 12' 16'

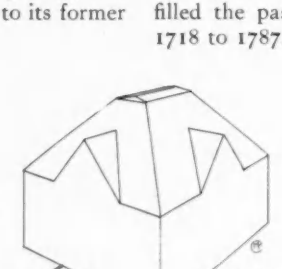
SMITH & WALKER ARCHITECTS
LITTLE BLDG BOSTON MASS

tects so well fitted to carry on this difficult task. Smith and Walker, official architects for the restoration of King's Chapel, where they reconstructed the old Governor's pew from fragmentary evidence, have had a long experience in both Colonial design and in ecclesiastical work.

Their proposed procedure is as follows (and it may be completed by the time the reader scans these lines): it is absolutely out of the question to tear down all subsequent work and leave only the seventeenth-century part standing, for the church would then be too small. The eighteenth-century work is too valuable to be destroyed, and such a reconstruction, being purely conjectural except for the roof truss, would be worthless from the archaeological point of view. The building will be put back as nearly as possible into its condition at the end of the eighteenth century, except for removing the ceiling over the central portion. That is to say, the pews will be replaced practically as they were when finished, for which ample indications exist; window sash, of a type appropriate to the period, inserted in the existing openings; the organ removed to a less conspicuous place in the gallery and the missing section of the gallery replaced; the pulpit restored and raised to its former height, etc.

As stated above, the ceiling of the central portion or nave, will be removed, thus exposing to view the long concealed trusses in all their pristine glory. As these have come down to us in almost perfect condition, thanks to their superb construction and to the splendid timbers of which they are composed, it will be unnecessary to do anything to them, except a minimum of patching where some dry rot has set in. No attempt, however, will be made to replace the gables shown in diagram 1, as this is rendered impossible by the later roof; moreover, their restoration would be somewhat problematical, and they are not indispensable to the interior effect. A minor but not uninteresting point in connection with this part is the floor boarding of the present attic; these boards are clearly the roof boards of the seventeenth-century construction, for some of them have been taken up and found to fit perfectly over the trusses. As many as are in good condition, therefore, will be put back in the place they occupied two centuries and more ago.

All this work of restoration has been made possible to the Hingham Church by the generosity of Eben Howard Gay of Boston, whose great-great-grandfather, the Rev. Dr. Ebenezer Gay, filled the pastorate at Hingham from 1718 to 1787.



The West Barnstable Congregational Church

By Elizabeth I. Samuel

IN THE year that Shakespeare died, the Rev. Henry Jacob, having relinquished his orders in the Church of England, gathered about him, in Southwark, London, some of "the learned and pious Puritans of those times for the purpose of setting up a separate church and congregation." Long a friend of the Rev. John Robinson of Leyden, whose opinion and advice he had obtained, Jacob took this step "that they might, in church fellowship and in the purest manner, enjoy the ordinances of Christ."

Thus writes the Rev. Enoch Pratt in his manuscript history of the West Barnstable Church.

In a secret place this Church-to-be kept a day of solemn fasting and prayer to seek God's blessing on the undertaking. "They made confession of their faith in our Lord Jesus Christ and his Holy Gospel. Then, standing up and joining hands, they covenanted to walk together in all the ways that God had revealed to them in his Word, or that He should further make known." In this way was formed in 1616, the Church reputed to be the first to bear the name *Congregational*, the Church whose history became in due time the cherished possession of the Church in West Barnstable.

After eight years of meeting in secret places, persecutors found them at worship and to save his life, Henry Jacob fled to the "Wilderness of Virginia" where, not long after, he died.

The Church chose as its second pastor the Rev. John Lothrop, who, like Jacob, was a native of Kent and a graduate of Oxford. He had left the living of Egerton in Kent and renouncing his orders had embraced the sentiments and views of the Puritans.

Always in danger, the Church met for seven years in secret places. Then an agent of Bishop Laud discovered them, arrested Lothrop and forty-two of the congregation and imprisoned them in the Clink. At the end of two years all except Lothrop were released on bail. In his despair Mr. Lothrop sent an earnest and humble petition to King Charles, setting forth that his wife had died and that his children were wandering as beggars about the streets.

Touched by this appeal, the King, by a special decree, granted him liberty but on the condition that he should leave the kingdom.

"This," says the historian, "he did with all possible haste."

On September 10, 1634, Lothrop, with about thirty of his Church, embarking on the ship *Griffin*, left England. Nor, on reaching Boston, did they tarry but went directly to Scituate where a considerable settlement had already been made by the "Men of Kent." Among them he found some members of the Church in London, "who received him joyfully." More than this, Mr. Lothrop was chosen as pastor and was installed over the Church in Scituate.

Five years later Mr. Lothrop, with a majority of his people, decided to remove to Great Marshes, called by the Indians Mattacheese, soon to be called Barnstable.

On October 11, 1639, they reached Mattacheese where, "after praise to God in public was ended," wrote Loth-

rop in his diary, "we divided into three companies to feast together."

A few days after this a fast was ordained, "To implore the grace of God to settle us here in church estate and to unite us together in holy walking and to make us faithful in keeping covenant with God and one another."

Tradition says that the first sermon was preached and the first sacrament administered at Sacrament Rock; that there the solemn resolution was made to spread the Gospel of Christ "among the heathen of the land"; and that there was held the first town meeting.

At the Tercentenary of the Church, celebrated in August, 1916, the pieces of Sacrament Rock, which had been blasted in the construction of the highway, were identified, assembled, and marked with a bronze tablet.

On April 15, 1640, at another fast day, they asked the "Lord to find out a place of meeting and that we may agree in it." Not only was this prayer answered in the finding of a place and the building of a church, but the pastor himself was so prospered that he built a house which, at the present time, is incorporated into the Sturgis Library in Barnstable. In his own house John Lothrop dwelt until having ministered to his church, on both sides of the sea, for twenty-eight years, he reached the end of his earthly pilgrimage.

For ten years without a settled pastor, the Church called the Rev. Thomas Walley, Rector of William and Mary's Church, Whitechapel, London, who, ejected as a non-conformist under Charles II, had come to America and had been admitted as a townsman in Barnstable. Twenty years he served the Church. Then it was written in the records: "The Lord was pleased to make him a blessed peacemaker and improved him in the work of his house here till March 24th, 1678, it being the Lord's Day morning, about the forenoon meeting time, and then called him out of his earthly tabernacle into that house not made with hands."

The fourth pastor, Jonathan Russell, a graduate of Harvard, was a son of the Rev. John Russell of Hadley, who secreted the regicides Gough and Walley. John Russell himself gave the solemn charge at the ordination of his son. For twenty-eight years his faithful labors were crowned with success. Then he fell on sleep and was succeeded by his son Jonathan, a graduate of Yale, who was ordained in 1712.

By this time the inhabitants of Barnstable had become so numerous and were so widely scattered that a movement was made by some members of the Church and Society to divide the town into two precincts. A council of ministers and churches was called. Their advice that division be made into the East Precinct and the West Precinct was assented to "by all parts of the town." Both precincts consented that Mr. Russell should have his choice. He chose the West. This decision was doubtless influenced by the fact that he had married the sister of Col. James Otis, who lived in the West Precinct.

Mr. Russell held the records of the Church and continued his pastorship in the West Precinct without any new organization. The members in the East Precinct were a little later organized by a council as a regular, independent Congregational Church.

In 1717 a building was erected on a hill commanding a beautiful and extensive view. Mr. Russell's first sermon in this meeting-house was preached on Thanksgiving Day, 1719.

This is the way in which the little

Congregational Meeting-house, West Barnstable, Mass.

BUILT IN 1719 AND ENLARGED IN 1852. FROM A PHOTOGRAPH MADE ABOUT 1910

Tankard, Part of the Communion Service
West Barnstable Church

Silver Beaker presented to the Church
in Barnstable in 1729
by Josiah Crocker

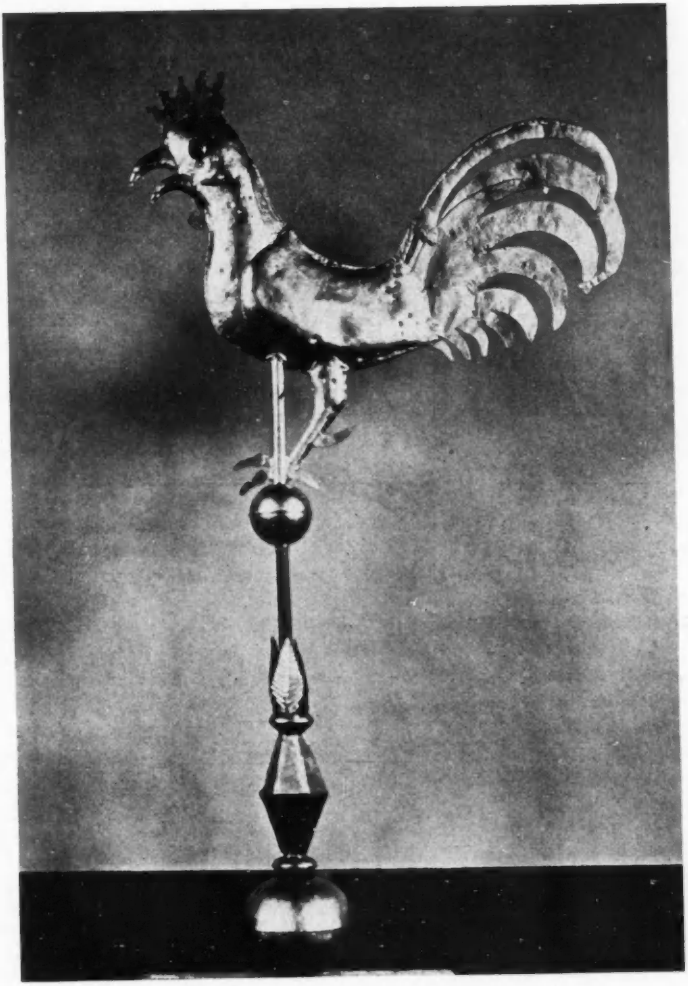
Church, organized in London, found, after a century of existence, an abiding place on Cape Cod. And in West Barnstable the Church has added two hundred years to its history — years unbroken by a change in its faith.

The present building represents the remodeling that took place in 1852 at a time when repair had become imperative.

The visible treasures connecting this building with the first are three. First is the weather-cock on the steeple, made in England about the year 1723 and brought across the water to complete the only steeple in the town of Barnstable. For more than two hundred years, save in the brief periods when he has descended to be regilt, he has looked across the marshes and the dunes of Sandy Neck toward the blue waters of Massachusetts Bay. Turning to the east he has watched the flashes of lighthouses along the coast of Cape Cod Bay. He has noted the spires of new churches and has turned still further to catch shining glimpses of Vineyard Sound. Almost at his feet are the birthplaces of famous men, of James Otis, the Patriot; of Shaw, Chief Justice. In the circle of his vision are to be found the burial places of Walley, of Russell, of Shaw, of Pratt, and that of Hinckley, Governor of Plymouth Colony.

All through the years, the golden weather-cock has reminded those who have looked up at him that as the vane is true to the wind so should a man be true to his Lord.

The second treasure, heard by all and seen by those who climb up in the tower, is a bell bearing in large letters the name *Revere* — one of the few Revere



Weather-cock on the Steeple of the Meeting-house, West Barnstable, Mass.

MADE IN ENGLAND ABOUT 1723

Meeting-house at West Barnstable, Mass.
FROM A PENCIL DRAWING MADE IN 1851

bells. In 1807 this bell, the first in use in the county, was given to the Church by Col. James Otis.

"The bell," so say the parish records, "is two feet in height, fifteen inches in diameter at the top, and thirty and three-fourths at the bottom. It weighs almost nine hundred pounds." And the records add: "When the singing was accompanied by viols, the musicians tuned their C strings by the bell."

The third treasure, surrounded with memories — it is said that the old tankard was brought by the Church from London — is the Communion Service, so precious that, except on special occasions, it is in the custody of the Museum of Fine Arts in Boston.

Great as are these treasures, the West Barnstable Church possesses an invisible treasure of which, until the present time, it has been only dimly aware. Again the building, having added three-quarters of a century to the remodeling of 1852, calls in no uncertain terms for repair. The members of the Church, though few in number, feeling responsible for the preservation of so historic a building, called upon an architect, skilled in restoration, to decide what should be done. His careful examination of the building revealed the fact that the original frame is not only sound but is also a rare and beautiful form of Colonial architecture. For this reason, the Congregational Church in West Barnstable has high hope that a way may be found to restore the building to its earlier form.

And it holds that though the inner congregation has grown smaller as the world has made its economic demands on the people of the West Precinct, the natural resources of the Cape are bringing every year so many visitors from all parts of the country that the restoration of the building would have a historic value hardly less than national in its significance.

The Meeting-house at West Barnstable, Mass.

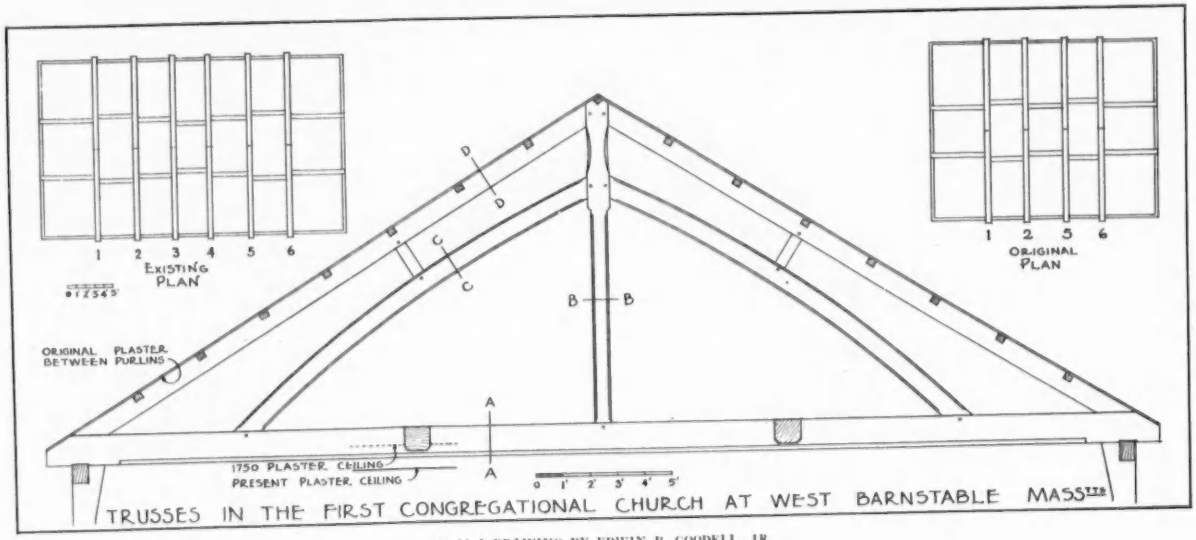
By Edwin B. Goodell, Jr.

THE meeting-house at West Barnstable, like other early meeting-houses in New England, has been remodelled several times since the day when the frame was raised in 1719. It has been enlarged, a new steeple has been built, the windows have been changed beyond any semblance to those first installed, and the original trim, both exterior and interior, has been replaced twice and perhaps three times. When first erected this meeting-house had an exposed open timber roof of oak very beautifully chamfered and stopped with a cut moulding on the center strut, and there was plaster between the trusses at a position about six inches above the present ceiling. There is positive evidence that certain lower parts of the trusses were eliminated when the first alterations were made. I have never seen anywhere in New England anything to compare with these trusses and I believe them to be unique in this locality. It undoubtedly was the intention, when the first alterations were made, to leave the main beams exposed as they are chamfered and beaded.

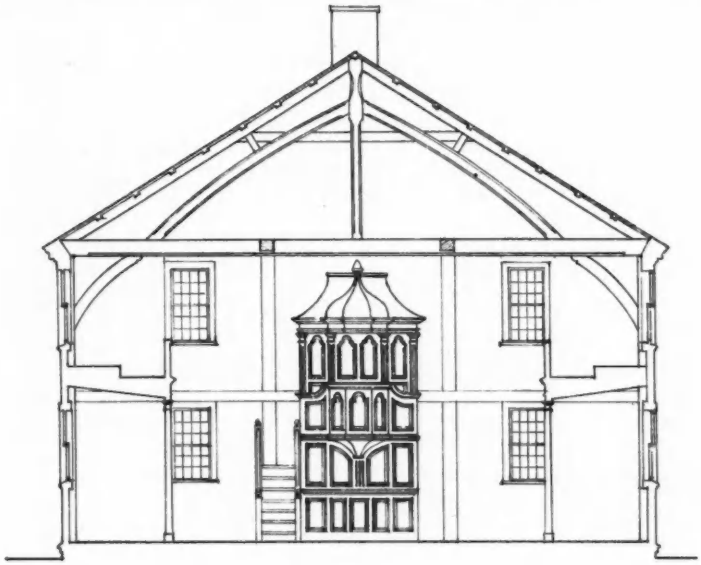
I have been fortunate in finding an illustration of an English truss of the type that I believe existed in the original meeting-house. This truss is in the Wool Hall at Lavenham, county of Suffolk. This Hall was built in 1480, but was added to in 1696 and seems to show the frame of mind that English builders were in when our ancestors left their homes across the sea. In the present state of the West Barnstable meeting-house, I cannot prove definitely my contention as to the type of truss but believe when it is possible to remove some of the plaster and uncover the old posts, the evidence will be there.

The building at first probably consisted of only one room without a vestibule. Later the room proved too small and the meeting-house was cut in the middle and the rear end moved twenty feet, new trusses and framing added in the middle to bridge the gap. This change is illustrated by the truss plan. In 1723 a tower was built against the north end which supplied a more suitable entrance, and after the Revere bell was hung in the tower, in 1807, the bell rope always lay coiled on the floor in the middle of this vestibule, which had doors on its three outer sides and another giving entrance to the building itself.

The interior walls of the meeting-house were whitewashed and above were the naked beams and roof braces. A finely panelled pulpit, with sounding board above it, stood at the south end. This pulpit elevated the minister to the level of the galleries. In later years, behind the pulpit hung a heavy red curtain about eight feet wide. A gallery ranged three sides of the interior. There were two tiers of seats in the gallery, the rear being two or three steps above those in front. On the floor of the meeting-house were box pews partitioned off to a heighth of about four feet, each pew supplied with a two-panelled door. In these box pews the children sat upon crickets or upon a low seat hinged to the partition opposite the pew door. The only heat in cold weather was afforded by foot stoves brought by mem-



FROM A DRAWING BY EDWIN B. GOODELL, JR.



SECTION

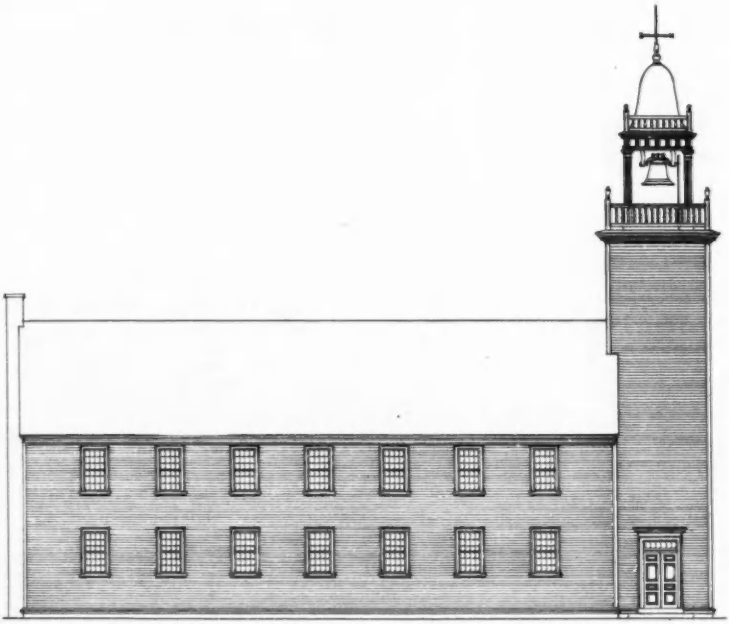
Meeting-house, West Barnstable, Mass.

SUGGESTED RESTORATION, DRAWING BY EDWIN B. GOODELL, JR.

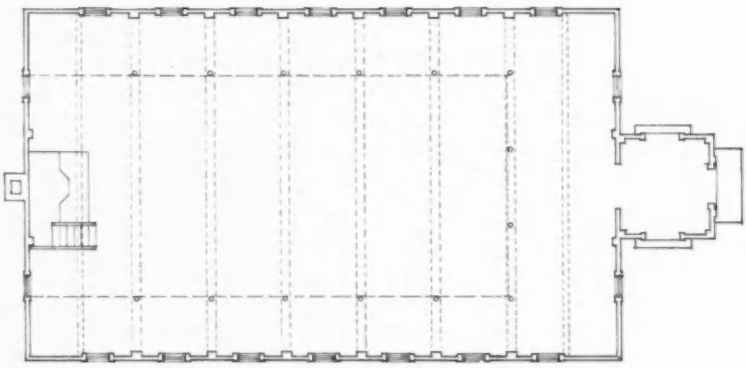
bers of the congregation and supplied with coals from the houses in the neighborhood.

The singers occupied a pew in a gallery at the rear. In later days when they rose to sing they were concealed by a heavy red curtain drawn by a cord. When they again took their seats the curtain was withdrawn. The singers were assisted by players upon violins, flutes and bass viols. At one side of the singers' seats was a large pew, similar to a box stall, which was set apart for the colored people and there was another similar pew for the dependent poor of the parish.

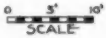
The meeting-house, as it stands today, represents the alterations made in 1852 at a time when the building had become so dilapidated that it no longer was fit to use for public worship. The original frame was found to be perfectly sound and as there was a strong desire felt to preserve the ancient building it was thoroughly remodelled in the style of the Greek revival then prevailing in New England. A new steeple was built; the first and second story windows were merged into three long windows on each side of the building; the galleries were removed and twenty feet of the interior was partitioned off for a vestibule with a conference room above; new plaster and white paint



SIDE ELEVATION

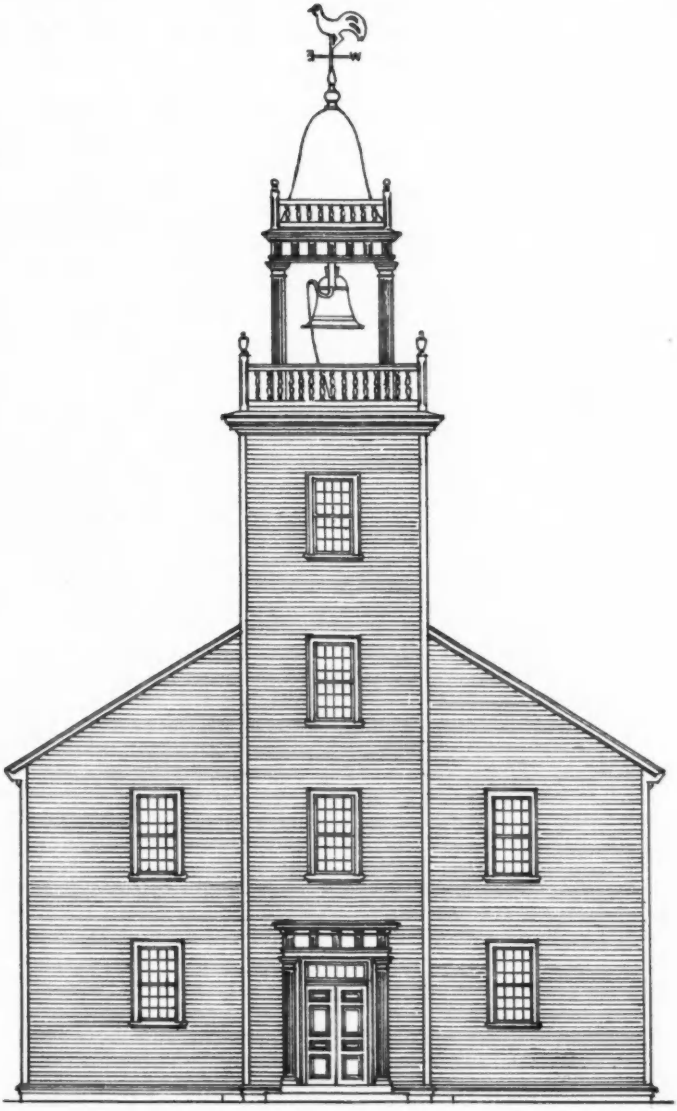


PLAN



Meeting-house, West Barnstable, Mass.

SUGGESTED RESTORATION, DRAWING BY EDWIN B. GOODELL, JR.



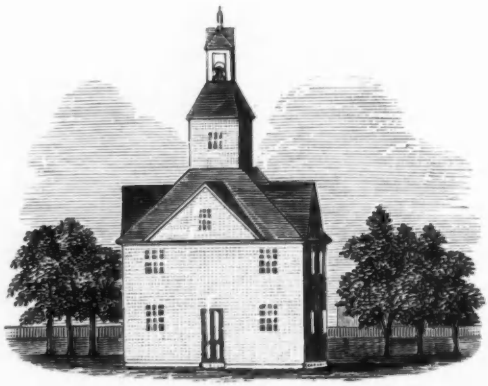
FRONT ELEVATION

Meeting-house, West Barnstable, Mass.

SUGGESTED RESTORATION, DRAWING BY EDWIN B. GOODELL, JR.

with frescoing and a handsome chandelier in the center of the ceiling brought the house thoroughly up to date. "It will now last for generations and is among the handsomest houses of the day," wrote the pastor at the time.

But times and taste have changed and it now seems fitting that the ancient edifice should be restored to its earlier state, with the tower-spire and small vestibule. When the old framing is exposed the exact location and height of the galleries can be determined, and the silhouette of the original pulpit should appear when the plaster is removed. The interior I should like to see restored to its original condition except as to size and location of the pulpit and exact type of furniture. It would be interesting and valuable archaeologically to attempt an exact restoration of the old pews. It seems better judgment, however, to attempt the spirit of the old without its attendant physical discomforture to present-day worshippers.



First Meeting-house in West Springfield, Mass.

BUILT IN 1702. FROM A WOODCUT ENGRAVED IN 1838

Society for the Preservation of New England Antiquities

TREASURER'S REPORT

For the Year Ending February 28, 1930

Receipts	
Membership dues	$ 9,753.00
Life Membership fees	2,700.00
Income from investments	7,209.40
Gifts: appeals and miscellaneous	14,522.20
Bonds sold or called	5,405.38
Publications: sales and advertising	2,941.66
Miscellaneous	176.19
Real Estate	
Coffin house, gifts	5,387.03
Cooper-Austin house, rent, etc.	1,115.62
Derby house, gifts, etc.	2,480.21
Emerson house, gifts and rent	2,895.00
Otis house, gifts	3,150.00
Thacher house, endowment, etc.	5,056.96
Tufts house, gifts	5,426.41
Miscellaneous houses, receipts	1,284.63
Cash balance March 1, 1929	19,398.93
	$88,902.62

Payments	
General Investment Account	$27,948.45
Salaries and extra labor	7,859.56
Old-Time New England, printing, etc.	3,879.13
Postage and Telephone	1,004.37
Emergency Funds, miscellaneous payments	1,678.78
Office supplies and Library	692.25
Miscellaneous	2,973.50
Real Estate	
Coffin house, restoration, etc.	7,592.09
Cooper-Austin house, lot No. 2, etc.	2,104.25
Derby house, maintenance	1,332.46
Jackson house, restoration, etc.	1,425.58
Otis house, maintenance	1,957.93
Otis house museum extension	3,954.94
Quincy Memorial, income trans.	1,044.35
Tufts house, purchase and restoration	2,290.52
Miscellaneous houses, maintenance	3,770.21
Cash balance February 28, 1930	17,394.25
	$88,902.62

Endowment Funds	
Arnold house	$ 3,302.08
Browne house	5.00
Coffin house	3,000.00
J. Coffin Memorial	1,500.00
Cooper-Austin house	374.69
Collamore fund	5,153.13
Crocker house	10,000.00
Chaplin-Williams house	2,558.75
Emerson house	2,875.00
Fowler house	76.68
Frost Cemetery	1,001.40
Kimball Emergency Fund	2,264.76
General Emergency Fund	707.46
Life Membership	30,761.04
Liberty Loan Endowment	28,591.32
Library Endowment	100.00
Museum (Headquarters)	1,619.64
Nurse house	5,000.00
Otis house	1,230.50
Otis house — Evans Terrace Maintenance Fund	4,689.99
Publication Fund	555.00
Quincy Memorial	18,162.11
Stetson house	3,000.00
Swett-Ilsley house	510.00
Thacher house	5,000.00
	$132,037.55

Real Estate Investments	
Arnold house	$ 2,363.33
Browne house	37,644.56
Chaplin-Williams house	2,700.00
Conant house	1,164.39
Crocker house	15,000.00
Cooper-Austin house and Ritchie Lot	13,975.24
Coffin house	15,725.84
Derby house	24,897.98
Cradock-Tufts house	10,000.00
Emerson house	8,000.00
Fowler house	3,920.50
Jackson house	3,689.87
Laws house	1,843.22
Nurse house	11,500.00
Otis house	151,496.91
Quincy Memorial	17,500.00
Scotch-Boardman house	3,890.63
Short house	16,087.00
Stetson house	8,000.00
Swett-Ilsley house	4,182.33
	$353,581.80
Less mortgage notes payable	37,105.00
	$316,476.80

INVESTMENTS

Bonds

$5,000	American Telephone & Telegraph Co.	5%	1965	$5,025.00	
2,000	Atchison, Topeka & Santa Fe, 1st	4%	1965	1,750.00	
6,000	Blackstone Valley Gas & Electric	5%	1939	5,700.00	
3,000	Copley Square Trust	4½%	1941	2,711.25	
8,000	Edison Electric Illuminating Co. of Boston	4½%	1930	8,070.00	
7,000	Great Lakes Power Co.	6%	1940	7,000.00	
10,000	New England Power Association, Deb.	5%	1948	10,000.00	
5,000	New York, New Haven & Hartford R. R. Co.	6%	1948	6,613.34	
5,000	Public Service Co. of No. Illinois, Deb.	5%	1931	5,068.75	
5,000	Southern California Gas Corporation, Coll. Tr.	5%	1937	4,775.00	
2,000	Southern Pacific Co.	4½%	1969	1,948.50	
5,000	United Drug Co.	5%	1953	4,975.00	
					$63,636.84

Stocks

17	shares	American Agricultural Chemical Co., Preferred	$1,707.31	
50	"	American Telephone & Telegraph Co.	6,326.92	
35	"	Consolidated Gas. Co. of New York	4,243.75	
87	"	Draper Corporation	6,177.00	
30	"	Edison Electric Illuminating Co. of Boston	7,051.65	
177	"	Electric Bond & Share Co.	9,034.26	
62	"	General Electric Co., Special		
416	"	General Electric Co., Common		
2	"	L. A. W. Acceptance Corporation	200.00	
16	"	Ludlow Manufacturing Associates	2,073.00	
100	"	New England Telephone & Telegraph Co.	10,806.62	
26	"	Puget Sound Traction, Light & Power Co., Preferred	2,791.75	
8	"	Puget Sound Traction, Light & Power Co., Prior Preferred	204.19	
50	"	Southern Pacific Co.	5,443.75	
62	"	Springfield Gas Light Co.	2,495.55	
35	"	United States Steel Corporation, Preferred	3,929.83	
26	"	Western Union Telegraph Co.	2,558.25	
		Total stocks		$65,043.83
		Total investments		$128,680.67

Respectfully submitted,
WILLIAM C. ENDICOTT, *Treasurer.*

COMPARATIVE BALANCE SHEET

Assets	1930	1929	Increase
Cash on Hand	$ 17,394.25	$ 19,398.93	$ 2,004.68*
Investments	129,340.75	106,782.85	22,557.90
Houses	353,581.80	324,030.57	29,551.23
Over-expenditures — Maintenance	530.16	524.47	5.69
Over-expenditures — Restoration	2,107.97	4,719.97	2,612.00*
Deficit	11,303.52	13,424.62	2,121.10*
	$514,258.45	$468,881.41	$45,377.04

* Decrease

	1930	1929	Increase
LIABILITIES			
Funds Invested in Houses	$316,407.57	$288,925.57	$27,482.00
Notes Payable — Secured by Mortgages	22,105.00	20,105.00	2,000.00
Notes Payable — Secured by Collateral	15,000.00	15,000.00	
Investments in Houses	$353,512.57	$324,030.57	$29,482.00
Endowments and Other Funds	147,224.06	129,488.20	17,735.86
Under-expenditures — Maintenance	2,628.47	2,511.46	117.01
Under-expenditures — Restoration	10,893.35	12,851.18	1,957.83*
	$514,258.45	$468,881.41	$45,377.04

* Decrease

Notes and Gleanings

THE Tower of St. Botolph Church, Boston, England, is not only the highest spire in the British Isles, but one of the outstanding examples of Gothic architecture in existence. The preservation of this Tower should have a special significance to the people of both Bostons, because it was on this site that St. Botolph founded his monastery in the early seventh century and began the settlement of the town. Incidentally, the name Boston is a contraction of "Botolph's Town." In 1309, while the fervor excited by the preaching of the friars was still felt and when the prosperity of the town was at its height, the pious gratitude of the burghers led them to begin the present church. It was completed about one hundred and fifty years later.

About two years ago, ravaged by use and time, both the church proper and the Tower began to show marked signs of disintegration, particularly the latter which is in danger of collapsing. The result was that a subscription was started among the residents of Boston, England, to effect a restoration.

Shortly after the movement started, Allan Forbes of Boston, Massachusetts, visited England and learning of the condition volunteered to form a committee of American Bostonians to assist. It was arranged that if the people of Boston, England, would raise $100,000 to preserve the church proper, the people of Boston, Massachusetts, would raise $50,000 to preserve the Tower. Although prosperity is at a low ebb in Boston, England, already they have raised sufficient money to assure the preservation of the church proper.

The movement to preserve the Tower, started by Mr. Forbes, was inaugurated by sending out letters to a number of friends, acquainting them with the condition of the Tower and asking them if they would serve on a committee to preserve it. The response was immediate. They not only agreed to serve on the committee but also sent in contributions approximating $41,000. A later announcement to the public brought in additional gifts of $6,000, so that $47,000 of the necessary $50,000 has been subscribed.

Members of old Boston, Massachusetts, families should be particularly interested in the preservation of the Tower, because it was in this Church that many of their forebears worshipped before they left England to take up their homes in America. The Rev. John Cotton, minister of the First Church in Boston, New England, was vicar at St. Botolph's from 1612 to 1633.

The St. Botolph Church, or Boston Church as it is often called, was well known to Bostonians of former generations, a large number of them restoring its South West Chapel in 1856.

Subscriptions to the fund to restore the Tower in commemoration of the 300th anniversary of the founding of this City and as a gesture of good-will toward the people of England, may be sent to Allan Forbes, Treasurer, State Street Trust Company, Boston. The gift will be made in the name of the people of Boston and the names of all those who give will be placed in a book, without mention of the amounts they give, and kept in the Tower where future generations may read about them and their generosity.

The officers and directors of the St. Botolph Tower Restoration Committee are: Andrew J. Peters, chairman; Charles S. Bird, Jr., secretary; Allan Forbes, treasurer; Hugh Bancroft, Louis C. Cornish, Victor M. Cutter, Paul Fitzpatrick, Lee M. Friedman, William R. Greeley, Carl T. Keller, Willard B. Luther, Hilton R. Railey, Odin Roberts, Richard Saltonstall and Edwin S. Webster.

FROM time to time we learn of thefts of antique furniture and family possessions, sometimes stolen from houses temporarily unoccupied and sometimes obtained by trickery. A member of this Society has recently brought to our attention the details of a theft perpetrated under circumstances that might happen in many a home and as a protection to our members we are printing this warning.

It happened in the suburbs of Boston when no one was at home except the maid. Two men called purporting to be collectors of antiques, and when it was found that the mistress of the house was away one of these men pushed his way into the house and took down an old mirror from over a fireplace, wrapped it up in some paper that he had brought with him, and walked off with it. Later investigation showed that one of the men had called at the house nearly a year ago asking if any antiques were for sale. While there he saw this mirror in the library and commented upon it. When told that nothing was for sale, he asked if he might take this mirror to make measurements and duplicate it. This permission was refused. There is little doubt in the minds of the family that the men who stole the mirror were in some way connected with the previous visit.

The mirror was about 2½′ long by 15″ wide, with a gilded wood frame carved by hand in an open leaf and vine pattern forming the base and sides. Near each lower corner were two small bowknots the ends of which hung down one and a half inches below the frame. In the center at the top was carved an eagle with wings outspread and beneath the head of the eagle was a small picture, perhaps four inches in diameter, of a winged Mercury. The background of this picture was black glass and the figure was painted there-

The Emerson-Howard House, Ipswich, Mass.
FROM A PHOTOGRAPH MADE ABOUT 1900

on in a grayish light color. One small piece of the eagle's right wing was missing. This mirror is said to have been brought from England before the Revolution. On the back of the mirror was pasted an old yellowed piece of paper giving in handwriting the names of the various owners since 1740 and the dates when it passed into different hands.

It is well known that men are going about New England attempting to obtain from old homes examples of early furniture and this instance of how one home was entered is held up as a warning to our members.

THE famous Thomas Emerson house on Turkey Shore Road, Ipswich, Mass., has been received by the Society as a gift from Mrs. Arthur W. Dow of Ipswich and Brookline. She is the widow of the well-known artist whose landscapes have given pleasure to so many of his admirers. The house is being presented by Mrs. Dow for preservation on the site on which it now stands and with the proviso that it never be moved elsewhere.

In order to assure itself of some means for better protecting the property as the years go by the Society has raised a small endowment fund of $2,075. The history of the house is an interesting one. So far as can be ascertained it seems that the house lot was part of six acres granted in 1635 to Henry Wilkinson and Robert Hayes, each being granted a half of the lot. This was two years after the settlement of the town, and presently Wilkinson sold to Hayes and Hayes sold the whole area to Thomas Emerson in 1638. So new was the settlement that the highway was at that time referred to only as a "cart path." Some time between

1638 and 1648 Thomas Emerson built the house which in 1648 he sold with six acres to Daniel Ringe. His daughter, Susannah, married Uzall Wardwell who thereby acquired the house and land which in 1679 he sold to William Howard. It remained in this family for ninety years, the house and two acres being transferred to Ebenezer Caldwell in 1769. At Caldwell's death in 1822 the house was sold to Aaron Wallis from whom it passed in 1853 to Benjamin Dawson; later it went to William Wilcomb and more recently to Arthur W. Dow, the artist, whose widow presented it to the Society.

This ancient landmark is located on Turkey Shore Road at the south-easterly end of the Green Street bridge. It is of the central chimney type and has a small hewn overhang along the front which now faces north-westerly. That so ancient a house should have survived at all the vicissitudes of the intervening years is reason for surprise and gratification. It is particularly interesting to find that in order to gain space the four main rooms were subdivided cross-wise and the further end again lengthwise, making three rooms out of each, or a total of twelve rooms for the house. Later, this number was still further added to, and the fact speaks volumes for the large families that must have occupied the house from time to time.

Owing to its long connection with the Howard family the house was for many years known by the name of that family but now it seems likely to become the Emerson house through its connection with the original settler who was, it is interesting to note, an ancestor of Ralph Waldo Emerson. The Society is much to be congratulated on coming into possession of this fine old building and the public is fortunate indeed to have this additional house set aside for permanent preservation.

FROM a Connecticut member the Society recently received an unusually fine lot of over one hundred photographs. The peculiar interest of this gift arose from the fact that the subjects represented were almost wholly such as might easily be considered of insufficient interest for our files. As a matter of fact it is just such photographs that we desire and very much need. The period covered was that of 1870-1900. A few of the pictures represented the exteriors of interesting old houses. A large number, however, showed the interiors of houses of mid and late nineteenth century, as different from what would now be set up as could well be imagined. Similarly with the occupations and customs of the people of the period. The long dresses, aprons, indoor caps and enormous sleeves of the ladies were of course more strongly contrasted to modern fashions than were those of the men. The greatest contrast of all, however, was shown by the horse-drawn vehicles, horses and drivers. The lesson to be learned from the receipt of this interesting collection is that the fashions and customs of each generation differ so radically from those of every other that pictures of all kinds and periods should be collected by such a Society as ours. It is hoped that many similar gifts will be received from other members and they are invited to send to the Society any and all superfluous pictures rather than to destroy them in the belief that they would be of insufficient interest in our collection.